

SOLOMON
GESSNER

number two



3 1761 07306383 6

illustrated

from the original copper-plates
engraved in
1802

H&S

A

6797

the Leadenhall Press sixteenpenny series

THOMAS HUTCHINSON.

No. *901.*

Digitized by the Internet Archive
in 2010 with funding from
University of Toronto

THE LEADENHALL PRESS SIXTEENPENNY SERIES.

Illustrated Gleanings from the Classics.

Number 2.

a/c
SOLOMON
GESSNER,

— "The Swiss Theocritus."

With Six Illustrations

AND EXTRA PORTRAIT

from the original copper-plates engraved in 1802

BY

ROBERT CROMEK

FROM DRAWINGS BY

THOMAS STOTHARD, R.A. 0

AND A PREFACE BY

JOHN OLDCASTLE.

PRICE

SIXTEEN-PENCE.



LONDON:

Field & Tuer, The Leadenhall Press, E.C.

Simpkin, Marshall & Co.; Hamilton, Adams & Co.

New York: Scribner & Welford, 743 & 745, Broadway.



FIELD & TUER,
THE LEADENHALL PRESS, E.C.
T 4,285.

650311
29 1. 57

SOLOMON
GESSNER.

THE LEADENHALL PRESS SIXTEENPENNY SERIES.

Illustrated Gleanings from the Classics.

No. 1.—SIR CHARLES GRANDISON,
by SAMUEL RICHARDSON. With Six Illustrations from
the original copper-plates engraved in 1778 by ISAAC
TAYLOR: and a Preface by JOHN OLDCASTLE.


No. 2.—SOLOMON GESSNER,
"The Swiss Theocritus." With Six Illustrations and
extra Portrait from the original copper-plates engraved in
1802 by ROBERT CROMEK from Drawings by THOMAS
STOTHARD, R.A.: and a Preface by JOHN OLDCASTLE.

CONTENTS.

	PAGE
THE AUTHOR - - - - -	7
<i>With original Copper-Plate Portrait from a Drawing by STOTHARD, engraved by CROMEK in 1802</i>	
THE ARTIST AND THE ENGRAVER - -	11
THE VISION OF CUPID - - - -	15
<i>With original Copper-Plate Illustration from a Drawing by STOTHARD, engraved by CROMEK in 1802</i>	
CUPID TRYING HIS ARROWS - - -	17
<i>With original Copper-Plate Illustration from a Drawing by STOTHARD, engraved by CROMEK in 1802</i>	
THE SACRIFICE TO PAN - - - -	19
<i>With original Copper-Plate Illustration from a Drawing by STOTHARD, engraved by CROMEK in 1802</i>	
THE YOUTH'S DREAM OF MELIDA - -	21
<i>With original Copper-Plate Illustration from a Drawing by STOTHARD, engraved by CROMEK in 1802</i>	
IN THE COTTAGE OF SEMIRA - - -	24
<i>With original Copper-Plate Illustration from a Drawing by STOTHARD, engraved by CROMEK in 1802</i>	
THE SON OF ERASTUS AND THE LITTLE GOAT-HERD - - - - -	26
<i>With original Copper-Plate Illustration from a Drawing by STOTHARD, engraved by CROMEK in 1802</i>	

PUBLISHER'S NOTE.

In the days when wood-engraving as now practised, and when lithography, zincography, photography, and the thousand and one mechanical processes for cheap and direct reproduction of the artist's drawing were practically unknown, illustrations were perforce almost entirely confined to direct impressions from engraved copperplates. The minor as well as the more important works of the best engravers of that elastic period find a safe refuge in the folio of the art collector. But only a few of the original copperplates have escaped the melting pot, and impressions from some of the more finely engraved of these are here presented. Each one has been carefully and separately struck off direct from the original copperplate itself—the only method of printing by which the minuteness and beauty of the engraved work can be properly rendered.

 The parts of the SIXTEENPENNY SERIES OF ILLUSTRATED GLEANINGS FROM THE CLASSICS will be uniform in size, so that the few it is possible to produce may, if desired, eventually be bound in a volume.

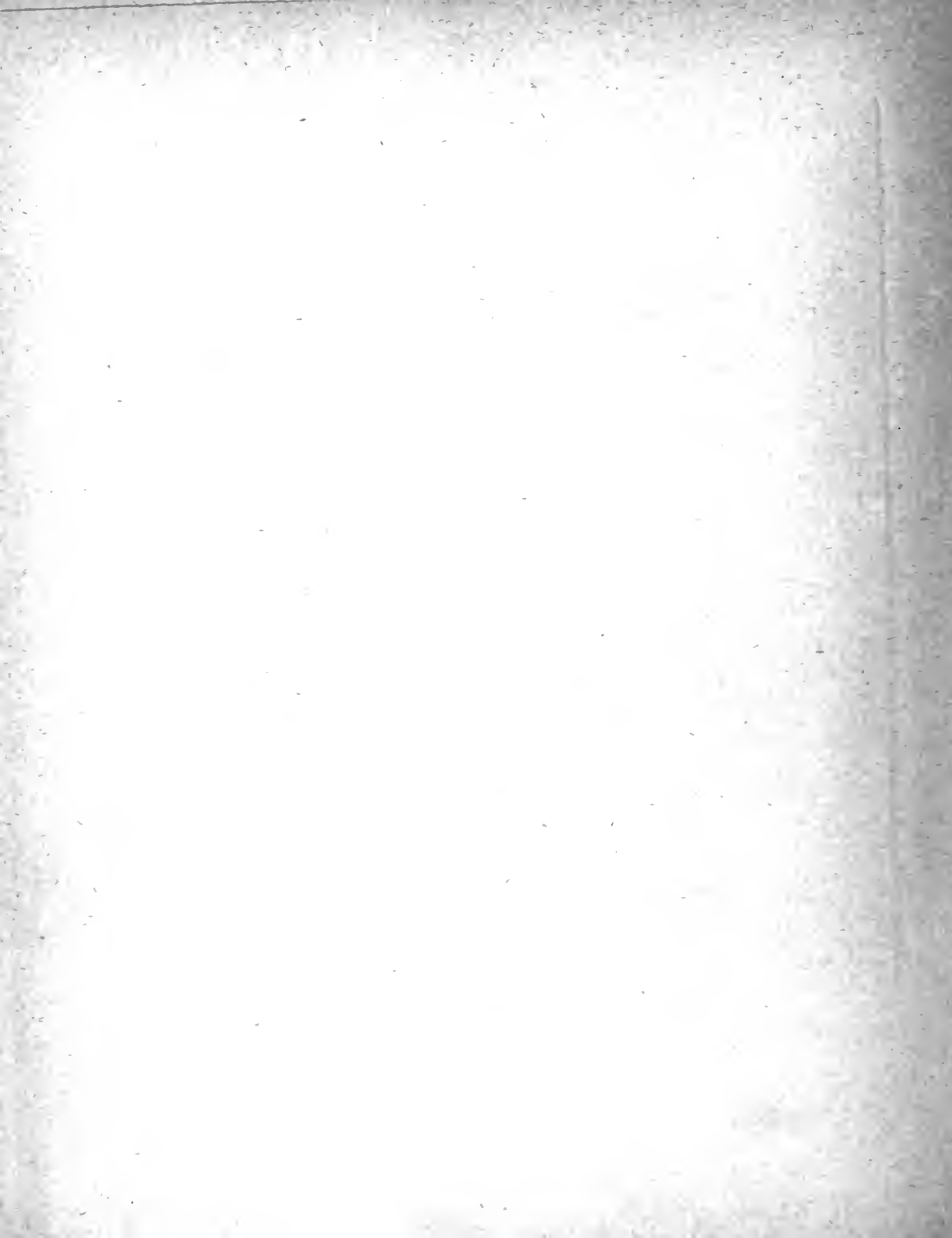
NOTICE TO BINDER.—The parts should be bound with an India-rubber back, so as to ensure the volume opening perfectly flat.



Drawn by T. Stothard RA

Engraved by R.H. Green

Published March 9th 1792 by Adell & J. in the Strand.





The Author.



ESSNER was what the poet of Switzerland should be—a pastoral poet. The high valleys and upland features of the Alpine Republic belong to the shepherd and his herds and flocks more than do the fattest meadows of level countries. Most of the worthies of Switzerland,

however, sprang from the lake-side city, grim Geneva; Gessner was one of the few who represented the mountain feeling. He was called accordingly, in the taste of the time, the Swiss Theocritus. One of his chief works, it is true, is an epic poem on the Biblical subject of the death of Abel; but his Idylls are more characteristic of him as a poet who, though not precisely a shepherd himself, loved to practise "Contemplations amid the Grass," contemplations which were sometimes Swiss, and sometimes classical according to the eighteenth century manner.

Solomon Gessner was born in 1730, in Zurich, where German is the literary language; his father being a bookseller and printer—bookseller was the word of the day, but we should call Gessner now a publisher, and an eminent one. When

Solomon succeeded his father, he was able to live free from the cares of business, and to follow up his liberal education by study and travel. Almost all he wrote was given to the world before he was thirty. "Erastus," one of his dramas, was played with applause in Vienna and at Leipsic. His "Death of Abel" was translated into English separately, and then re-translated and published among his complete works in English prose, with Stothard's illustrations.

Catherine II. of Russia sent him a gold medal as a mark of her esteem, and he became a literary lion as well as a civic dignitary of his Canton. He died, Magistrate of Zurich, at the age of fifty-five.

Gessner dabbled in Art to some good purpose, first as a designer of decorations

for books, and then as a landscape etcher and engraver. He worked diligently from nature. Among the books he decorated was his own translation of Swift into German.





The Artist and the Engraver.



HOMAS Stothard, R.A., has lived on in general estimation when the names of many of his contemporaries of larger powers are hardly to be found out of the catalogues of collections. For there is perhaps not a book owner in England who has not on his

shelves some little volumes in calf, with embrowned paper and faded ink, and a fascinating vignette of Stothard's at the heading of chapter or poem. If, as is computed, he produced some five thousand designs, of which three thousand were engraved, it is no wonder that he should be familiar in our old books. And he greatly becomes them, as they do him. The page and the type suit him as well as do the manners and the sentiment of the authors.

Stothard made his unpromising beginning as the son of a London publican, in 1755. Some inclination for Art which he displayed caused him to be set to making patterns for brocades in the days when brocaded silks were the dignified wear of ladies. But the fashion passed away, and Stothard would have been left without

employment, had he not at once aimed at higher things and taken up the illustration of magazines. Encouraged by success, he applied himself seriously, became a student at the Academy, and in due time an Associate and Academician, and finally Librarian. Nevertheless he would not attend the Academy dinners, on the curious ground that they were too exclusive. Stothard's oil painting shews his defects emphatically—defects which the graceful decorative character of his designs for black and white seems to excuse. His last works were illustrations for the poems of his friend Rogers. His was hardly a vigorous genius, and Richardson and Rogers and Gessner were kindred spirits to him. But whatever he lacked in fire, he was rich in tenderness and beauty. Some of his female figures are so lovely

in line that to match them we must skip all the black and white designs produced in England from the day of Stothard to that of Du Maurier.

Robert Cromek was a pupil of Bartolozzi, and did a great deal of engraving after Stothard. He became a printseller as well as a print-maker, and in the former capacity was unpopular with the artists. He has an interest for our time on account of his connexion with Blake, whom he induced to illustrate Blair's "Grave," and with whom he had so bitter a quarrel that Blake wrote of him :—

"Cromek loves artists as he loves his meat,
He loves the art, but 'tis the art to cheat."

Blake's accusations, however, were refuted by Cromek's son.



THE VISION OF CUPID.

Published March, 9th 1802, by Cadell & Davies, Strand.



The Illustrations.



THE VISION OF CUPID.



AMON, the Shepherd, was held to be a son of Apollo, so like was he to the God when he guarded the flocks of Admetus. For of all the neighbouring hamlets no swain was so beautiful, or so wise, or so skilful upon the ivory lyre.

“He understood the influence of the stars, he knew the nature and properties of every plant and herb that grew. He was the oracle of the country around him. He was the best

poet too, and his songs were eagerly learnt by every shepherd of the hamlet. When he sat by his flock in the meads, the swains and maidens assembled to listen to his strains: they collected around him, as the sheep at noon encircle a spreading tree, whose shading branches protect them from the sun. They listened to his songs till they forgot all earthly objects, and imagined themselves among the Gods. Nature had even endowed him with other talents; he possessed the art of carving images in wood, which were placed in the temples of the Gods; the statues of the nymphs in the grot were the work of his skilful hand; and he had placed an image of Pan in the neighbouring thicket, under the shade of one of the loftiest oaks.

"He had formed too, a statue of Cupid. The little God might have been recognised even without his arrows or his quiver: his speaking smile, his animated attitude betrayed him. The shepherd had placed this image within a little bower in his orchard: and once, as by moonlight he chaunted songs in praise of love, he suddenly heard a rustling among the leaves, soft as when zephyrs sport among the flowers, and perceived a perfume sweeter than roses diffuse itself around. The God of Love appeared before him, borne upon a silvery cloud, and surrounded by little fluttering Cupids; some of them perched upon the trembling sprays of the bower, and some frolicked from flower to flower, like bees among the newly expanded blossoms."

The God declares his divinity and his power, and promises his votary more than human felicity. Accordingly, the happy Damon, finding that some unknown hand nightly wreathed the image with flowers, keeps watch, and surprises the confessions of a maiden lovelier than Juno, who has long pined for him.



CUPID TRYING HIS ARROWS.

Published March 5th 1802. by Cadell & Davies Strand.



CUPID TRYING HIS ARROWS.



THE Shepherd has seen Daphne stepping down in her blue robe to lave her face and feet, and then waiting until the last ripple of her coming shall have passed away, so that she might knot her hair by the mirror of the nymphs. Bending delighted over her pleasing task, she has dropped a posy from her breast, which has been borne to the place where the Shepherd lay.

"I seized it, I kissed it! I would not have parted with it for a whole flock : but ah ! the nosegay fades, alas ! it withers ; and two days only have passed, since I caught it from the stream.

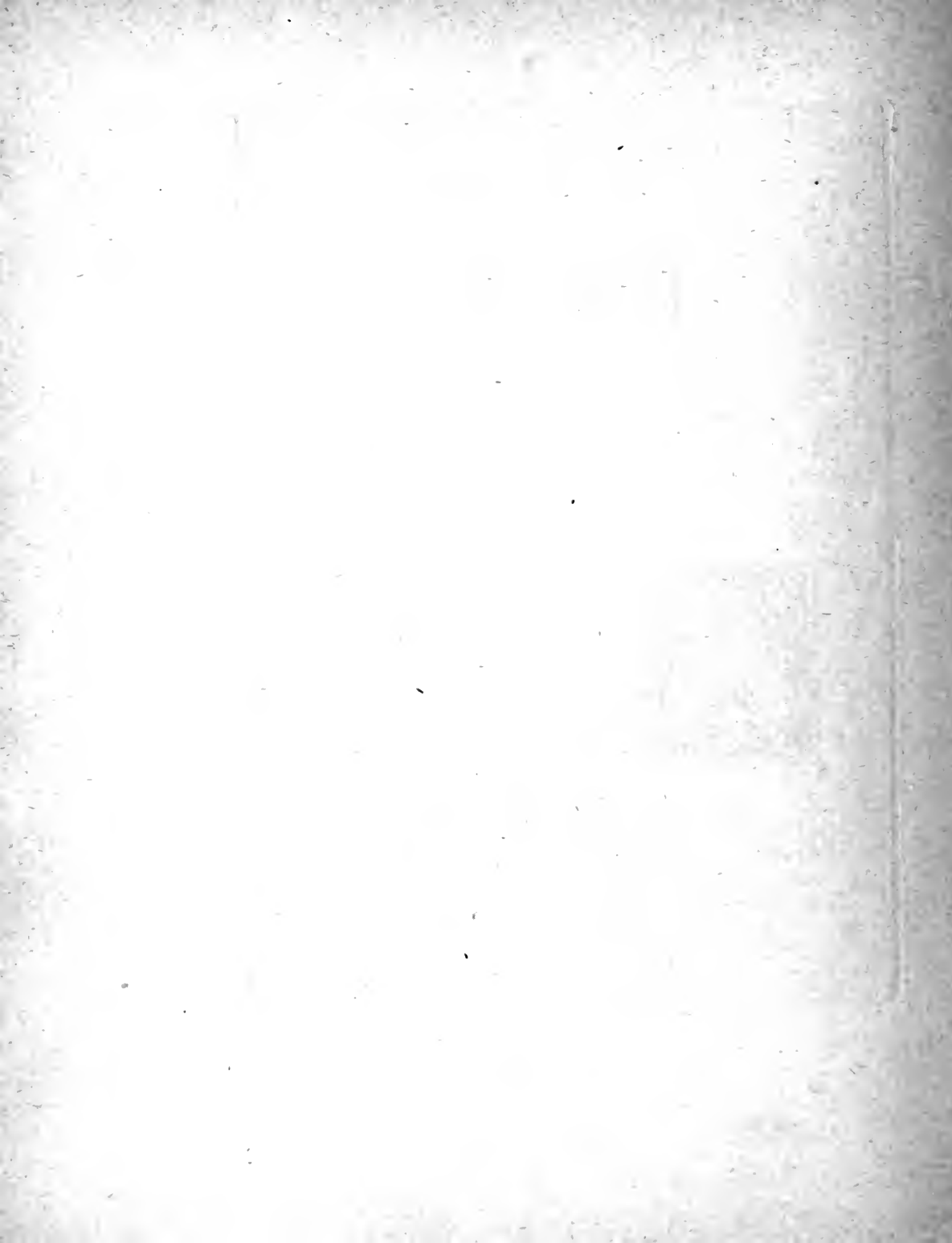
How I cherished it ! I placed it in the goblet that I won last spring as the prize of song. Cupid is represented on that cup, sitting in a bower of sweet briar ; smiling, he tries the sharpness of his arrows with the points of his rosy fingers, and two doves are fluttering before him. Three times each day I poured fresh water to my flowers, and placed them each night at my window to imbibe the cold refreshing dews. I bent over them, and exhaled their soft fragrance ; sweeter were their perfumes, more glowing their colours, than those of all the flowers of the spring, for Oh ! they bloomed on her breast !—I stood musing before the goblet. Yes, Love ! I said, thy arrows are sharp : how deeply do I feel their wounds."





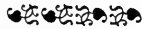
THE SACRIFICE TO PAN.

Published March 9th 1862 by Cadell & Davies, Strand.





THE SACRIFICE TO PAN.



LEXIS and Chloe are two innocent young ancient Greeks of the last century, whose father, Menalcas, is stricken with illness. The children plead for his restoration.

"*Chloe.* Hear, brother, what I intend. I rose early, and went out to gather fresh flowers to make these garlands, and I am going to offer them before the image of Pan; for thou knowest my mother has told us that the Gods are merciful, and listen with pleasure to the prayers of innocence. I will go, and lay these garlands at his feet: and see! here in this cage what I love dearest in the world, my little bird—this will I sacrifice to him.

"*Alexis.* My dear sister ! I will go with thee : wait only a moment for me : I will take a basket full of our finest fruit, and my dove. I will carry it too as a sacrifice.

"He ran and soon returned : hand in hand they approached the image of Pan, which stood on a hill at a little distance, under the thick shade of some fig-trees."

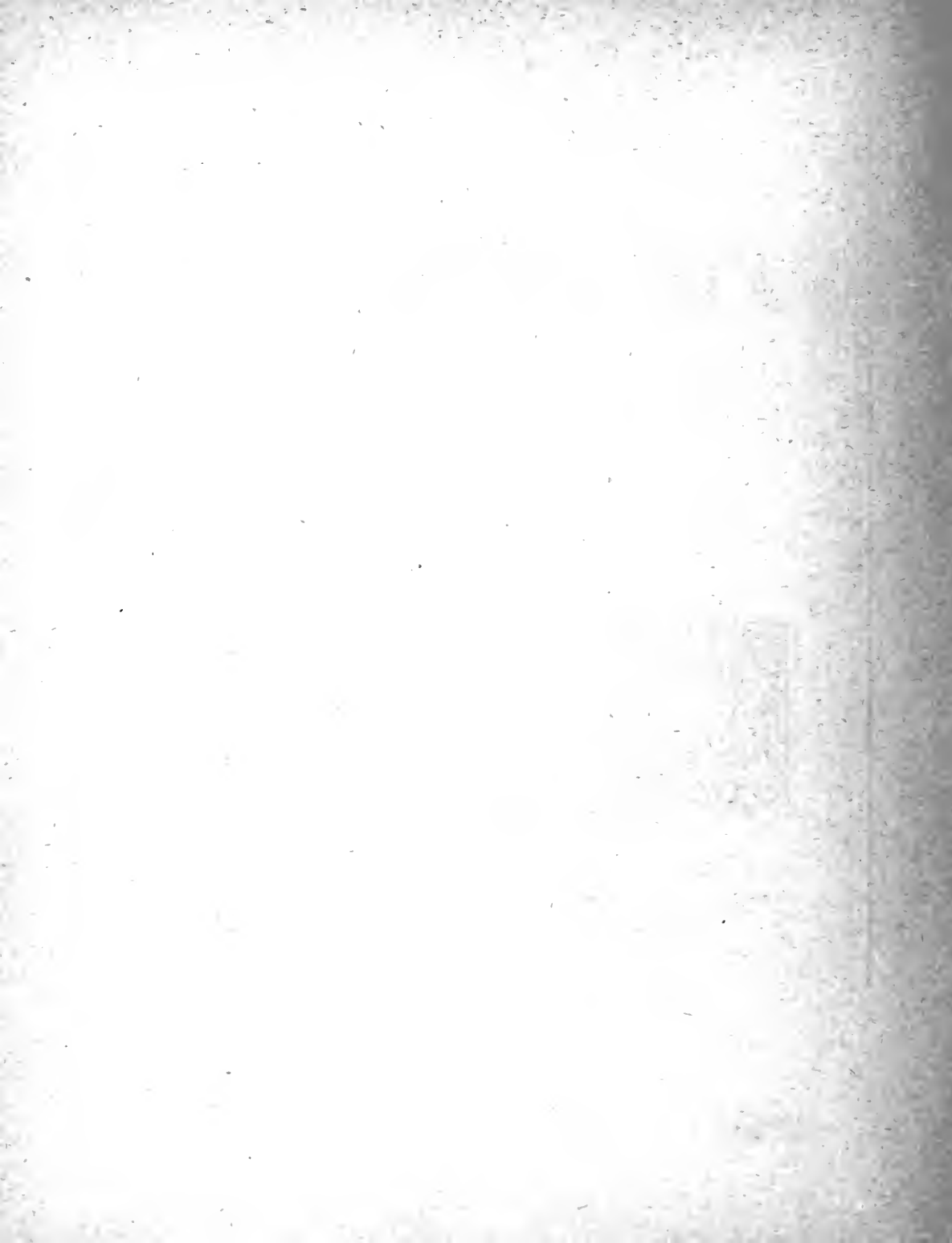
Alexis and Chloe are stopped by a celestial voice as, averting their eyes, they seize their victims with trembling hands, and are bidden to refrain from the sacrifice, for Pan has already heard them, and Menalcas will be healed.





THE YOUTH'S DREAM OF MELIDA.

Published March 9th 1800. by Cadell & Davies Strand.





*THE YOUTH'S DREAM
OF MELIDA.*



HE promontory on which Mylon and Semira had their home was severed from the mainland one night by a terrific earthquake, and there was no boat in those days to cross the water. Thus, after the death of Mylon, Semira lived alone with her daughter Melida, who had never looked on the face of youth or maid. Semira would not allow her

child to know anything of the joys she could not share ; but when Melida came to the age of woman she wondered why her lambs and her birds were at play with their companions, while she was solitary. Learning her own loneliness she grew weary of her innocent pursuits. But Cupid visited a lovely youth on the mainland with a dream.

“ He thought he stood on the shore of the island, and beheld little love-gods fluttering among the shade with melancholy gestures, or mourning on the bending boughs, and drooping flowers. As he gazed intent on the scene before him, he beheld, advancing with slow step through the tufted thicket, a maiden, fair as love and imagination can pourtray. She seemed wrapped in deep thought ; her slender form was bent in meditation, and she passed along in pensive loveliness. A part of her luxuriant light hair flowed over her shoulders, and on the brilliant whiteness of her neck and bosom ; and a part was fastened in a knot with negligent simplicity, and confined by a wreath of myrtle : her cheeks were pale, and looked like gathered roses expiring on a maiden's breast. Her large blue eyes swam in tears. She passed on, and heeded not the zephyr which played with her robe, nor the rosy fruit which hung on every side, nor the beauteous flowers which sprang beneath her feet, and offered up their richest perfumes to charm her. She bent her steps towards the shore ; she gazed with melancholy eyes on the distant land, just perceptible through the blue mists that hung over the tide : she raised her snowy arms, and appeared to supplicate assistance. The youth imagined he passed over the water, and hastened to her. He thought Cupid received him on the shady shore, and led the fair one to his arms ; while little love-gods, sporting around, crowned them with flowers, and fanned them with their

perfumed wings. The slumberer's heart beat quick, his cheek glowed with deeper crimson, and his raised arms embraced the yielding air."

Then the youth, for a dream's sake, made himself a boat, and passed over the abysses of the sea to win the maid of the island.





IN THE COTTAGE OF SEMIRA.



WHEN the youth lands upon the solitary island, Semira thinks that one of the immortals has visited them, and Melida welcomes the being she has longed for but never imagined, with all the innocent rapture of Miranda.

“ ‘ Oh ! beloved mother, (said Melida) how kind are the Gods thus to listen to my wishes, and to create this lovely creature on purpose for me. See, mother, this fair creature is just about as tall as I am ; not little, as you tell me I was, when first you found me under the rose-bushes.’ ”

“ Semira said, ‘ Let us recover from our surprize : seat yourselves near me, my children ; and good youth ! again let me bid thee welcome to our hut : no evil intention can have guided thy



IN THE COTTAGE OF SEMIRA.

Published March, 9th 1802, by Cadell & Davies Strand.

steps. Tell us whence thou comest, and by what means thou hast reached this solitary shore.'

"Hand in hand, Melida and the youth now seated themselves, and he began his narration. He related to them, how a God had presented the beautiful image of Melida to him in a dream ; how he had loved her ; what torments he had hopelessly suffered when he considered the ocean divided them ; how at length he had formed a vessel, and providing it with wooden feet, had ventured alone on the wide ocean : and, finally, how by the assistance of the Gods, he had arrived in safety on this shore."

Thus began the art of navigation.





THE SON OF ERASTUS AND
THE LITTLE GOAT-HERD.



HE opening of the admired drama, "Erastus," shows the distress of the hero who, for the sake of wedding Lucinda, has been disowned by his father, Cleon, and who is sinking into hopeless poverty.

Returning with his gun from his unsuccessful hunting he meets his little son.

"Son. My dear father !

"Erastus. My dearest child ! whence come you so gay ?

"Son. From the hill, yonder, where I have been sitting with the little goat-herd. How I pity him !



A SON OF ERASTUS &
THE LITTLE GOAT-HERD.

Published March 9th 1806 by Cadell & Davies. Strand



"*Erastus.* Why, my child?

"*Son.* He sat by his goats and wept. 'I have not eat a morsel the whole day,' said he, 'and I am famished with hunger.' There is something for thee, said I, and gave him the bread I had for my dinner, which I had kept. To be sure I was hungry myself, but it gave me pleasure to see him eat so heartily, and be so thankful.

"*Erastus.* Good child! God will bless thee.

"*Son.* I think poor little Felix would have done as much for me, if he had seen me crying for hunger.

"*Erastus.* Didst thou know that we had no more bread in the house?

"*Son.* Yes; and I was glad I had a bit to give him. You know you have always told me that God will take care of those who do good to others.

"*Erastus.* Embrace me, my child. Oh Heaven! thou wilt not suffer such innocence to perish in misery? (*Wiping his eyes*)."

Erastus and his family continue in the path of virtue, but the ill-deeds of the less admirable Simon are the means of bringing Cleon once more to the arms of his son.





A FEW NEW BOOKS.

EXTRACTS FROM

Field & Tuer's List,
The + Leadenhall + Press,

50, LEADENHALL STREET, &C.

Mr. F. G. HILTON PRICE, F.S.A.

OLD LOMBARD STREET SIGNS. By F. G. HILTON PRICE, F.S.A., with Sixty full-page 4to Illustrations by JAMES WEST. LONDON: Field & Tuer, The Leadenhall Press, E.C. [One Guinea.

Mr. NORMAN PRESCOTT DAVIES.

GRAY'S ELEGY: with Sixteen beautiful Illustrations by NORMAN PRESCOTT DAVIES, facsimiled from his original drawings in the possession, and published by the gracious permission, of H. R. H. The PRINCESS OF WALES. Bound in gold lettered vellum, with broad silken bands and strings. LONDON: Field & Tuer, The Leadenhall Press, E.C. [One Guinea.

Mrs. EMILY PFEIFFER.

SONNETS. (Revised and Enlarged Edition.) By EMILY PFEIFFER, author of "Gerard's Monument," "Under the Aspens," "The Rhyme of the Lady of the Rock," "Flying Leaves from East and West," &c., &c. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Six Shillings.

Mrs. EMILY PFEIFFER.

FLYING LEAVES FROM EAST AND WEST. (Second Edition). By EMILY PFEIFFER, author of "Sonnetts," "Gerard's Monument," "Under the Aspens," "The Rhyme of the Lady of the Rock," &c., &c. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Six Shillings.

"Mrs. Pfeiffer's experiences are in themselves, and apart from charm of style, extremely interesting."—*Weekly Dispatch*.

THE DOWAGER COUNTESS OF HARRINGTON.

THE FOSTER BROTHER; AND THE CREOLES. Plays for Young People. By ELIZABETH STILL, Dowager Countess of Harrington. LONDON: Field & Tuer, The Leadenhall Press, E.C. [One Shilling.

Miss MACLEOD, and Messrs.

HAROLD BOULTON and MALCOLM LAWSON.

(Dedicated by gracious permission to Her Majesty the Queen.)

SONGS OF THE NORTH. (New Edition.) Gathered together from the Highlands and Lowlands of Scotland. Edited by A. C. MACLEOD and HAROLD BOULTON. The Music arranged by MALCOLM LAWSON. Frontispiece "Proud Maisie" by FRED SANDYS. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Twelve-and-Sixpence.

"A book that singers will like to have and the public will be wise to get."—*The Scotsman*.

Mr. ANDREW W. TUER.

(Dedicated by gracious permission to Her Majesty the Queen.)

THE FOLLIES AND FASHIONS OF OUR GRAND-FATHERS (1807). Embellished with Thirty-seven whole-page Plates, including Ladies' and Gentlemen's Dress (hand-coloured and heightened with gold and silver), Sporting and Coaching Scenes (hand-coloured), Fanciful Prints, Portraits of Celebrities, &c. (many from original copper-plates). By ANDREW W. TUER, author of "Bartolozzi and his Works," &c. LONDON: Field & Tuer, The Leadenhall Press, E.C.

Large Paper copies, crown 4to, with *earliest impressions* of the plates; 250 only, signed and numbered, at Three Guineas.

Demy 8vo. copies at Twenty-five Shillings.

Quaint, amusing, dependable, and distinctly covetable. The binding more than suggests buckskin breeches and needlework samplers: in fact they are *there*. The extra illustrations include many quaint prints of the period printed direct from the original copper-plates.

Mr. ANDREW W. TUER.

(Dedicated by gracious permission to Her Majesty the Queen.)

BARTOLOZZI AND HIS WORKS. (New Edition). Biographical Anecdotal, and Descriptive. By ANDREW W. TUER. LONDON, Field & Tuer, The Leadenhall Press, E.C. [Twelve-and-Sixpence.

A guide to the study of old-fashioned prints of the Bartolozzi school. Revised with new and interesting matter: in one thick handsome vellum-bound volume, gold lettered, broad silken bands and strings. *Limited to 500 signed and numbered copies.*

Mr. ANDREW W. TUER.

OLD LONDON STREET CRIES, AND THE CRIES OF TO-DAY, with Heaps of Quaint Cuts, including Hand-coloured Frontispiece. By ANDREW W. TUER, Author of "Bartolozzi and his Works," &c. LONDON: Field & Tuer, The Leadenhall Press, E.C. Thirty-fifth Thousand. [One Shilling.

"Very amusing. Charming pretty. A wonderful shilling's worth."—*The Globe*.

Mr. JOHN BICKERDYKE.

THE CURIOSITIES OF ALE AND BEER: an Entertaining History. Illustrated with over 50 Quaint Cuts. By JOHN BICKERDYKE. In part collected by the late J. G. FENNELL; now largely augmented with manifold matters of singular note and worthy memory by the Author and his friend J. M. D——. LONDON: Field & Tuer, The Leadenhall Press, E.C. [One Guinea.

Mr. FRED. C. MILFORD.

55 GUINEAS REWARD. A Sensational Story by FRED. C. MILFORD, author of "Lost! a Day." LONDON: Field & Tuer, The Leadenhall Press, E.C. [Two-and-Eightpence.

Mr. FRED. C. MILFORD.

LOST! A DAY. The thrilling Story of an extraordinary Mesmeric Theft. By FRED. C. MILFORD, author of "55 Guineas Reward." LONDON: Field & Tuer, The Leadenhall Press, E.C. [One Shilling.
"Not since the very dawn of the days of shilling novels has such a capital piece of sensational fiction come under our notice."
—*Whitehall Review*.

M. MAX O'RELL.

DRAT THE BOYS! or RECOLLECTIONS OF AN EX-FRENCH MASTER IN ENGLAND. By MAX O'RELL, author of "John Bull and his Island," &c., &c. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Sixteen-Pence.

M. MAX O'RELL.

JOHN BULL AND HIS ISLAND. (Cheap Edition.) Translated from the French by the Author, MAX O'RELL. LONDON: Field & Tuer, The Leadenhall Press, E.C. [One Shilling.
Translated into almost every European language, upwards of two hundred thousand copies of "John Bull and his Island" have been disposed of, and this remarkable book is still selling.

I,000 QUAINC CUTS FROM BOOKS OF OTHER DAYS, including Amusing Illustrations from Children's Story Books, Fables, Chap-books, &c., &c.; a Selection of Pictorial Initial Letters and Curious Designs and Ornaments from Original Wooden Blocks belonging to The Leadenhall Press. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Sixteen-Pence.
A limited number printed on one side of the paper only at Two-and-Eightpence.

VIEWS OF ENGLISH SOCIETY. By a little Girl of Eleven. Illustrated. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Two-and-Eightpence.

Miss ALICE CORKRAN.

THE BAIRNS' ANNUAL: FOR 1886-7. Edited by ALICE CORKRAN. Illustrated with marginal sketches of child life by LIZZIE LAWSON. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Sixteen-Pence

Mr. FAIRFAX L. CARTWRIGHT.

BIANCA CAPELLO. A Tragedy. By FAIRFAX L. CARTWRIGHT, B.A., Third Secretary in Her Majesty's Diplomatic Service: Author of "Lorello" and "The Emperor's Wish," Plays in Five Acts. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Three-and-Sixpence.

"His characters live, and Bianca especially, in her varying moods, is portrayed delicately and yet with a vigour of delineation that suffices to make one understand her ways. Nervous, pure English, untainted by foreign expressions."—*Saturday Review*.

**Dr. ANNA KINGSFORD and Mr. EDWARD
MAITLAND.**

THE PERFECT WAY ; or, **THE FINDING OF CHRIST.** (New Edition, Revised and Enlarged.) By ANNA KINGSFORD and EDWARD MAITLAND. LONDON: Field & Tuer, The Leadenhall Press, E.C.
[Twelve-and-Sixpence.]

"One of the most—perhaps the most—important and spirit-stirring of appeals to the highest instincts of mankind which modern European literature has evolved."—*Theosophist*.

Mrs. HAWEIS.

RUS IN URBE: or **FLOWERS THAT THRIVE IN LONDON GARDENS AND SMOKY TOWNS.** By M. E. HAWEIS. Illustrated. LONDON: Field & Tuer, The Leadenhall Press, E.C. [One Shilling.]

"Full of encouragement for the patient townsman who desires a garden or something green to make cheerful his surroundings."
—*Saturday Review*.

The Rev. R. I. WOODHOUSE.

WHAT IS THE CHURCH ? or **PLAIN INSTRUCTION ABOUT THE CHURCH, ESPECIALLY IN ENGLAND: HER DOCTRINE, HER DISCIPLINE, HER OFFICES.** By R. I. WOODHOUSE, M.A. LONDON: Field & Tuer, The Leadenhall Press, E.C. [One Shilling]

SAMUEL RICHARDSON.

SIR CHARLES GRANDISON. By SAMUEL RICHARDSON. With Six Illustrations from the original copper-plates engraved in 1778 by ISAAC TAYLOR; and a Preface by JOHN OLDCASTLE. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Sixteen-Pence.]

The beautiful illustrations have been carefully and separately struck off direct from the original copper-plates themselves—the only method of printing by which the minuteness and beauty of the engraved work can be properly rendered.

SOLOMON GESSNER.

SOLOMON GESSNER, "The Swiss Theocritus." With Six Illustrations and Extra Portrait from the Original Copper-plates engraved in 1802 by ROBERT CROMER, from Drawings by THOMAS STOTHARD, R.A., and a Preface by JOHN OLDCASTLE. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Sixteen-Pence.]

The beautiful illustrations have been carefully and separately struck off direct from the original copper-plates themselves—the only method of printing by which the minuteness and beauty of the engraved work can be properly rendered.

Mr. CHARLES JAMES SCOTTER.

WHO IS HIS FATHER ? A Story to be Laughed or Cried over. By CHARLES JAMES SCOTTER. LONDON: Field & Tuer, The Leadenhall Press, E.C. [One Shilling.]

Mr. HUGH CONWAY.

"SOMEBODY'S STORY" IN HUGH CONWAY'S HAND-
WRITING: fac-simile of the original MS. followed by the story printed
in type. LONDON: Field & Tuer, The Leadenhall Press, E.C.
[One Shilling.]

"Shows indubitable genius, and is enhanced by the attraction
it possesses as being a facsimile reproduction of the lamented
author's handwriting."—*John Bull*.

Mr. JEROME K. JEROME.

THE IDLE THOUGHTS OF AN IDLE FELLOW. By
JEROME K. JEROME, Author of "On the Stage—and Off." A book for
an Idle Hour. LONDON: Field & Tuer, The Leadenhall Press, E.C.
[Half-a-Crown.]

"The *Idle Thoughts* by JEROME, with his special private views,
Is a book all busy people should undoubtedly peruse."—*Punch*.

Mr. JEROME K. JEROME,

ON THE STAGE—AND OFF: The Brief Career of a Would-be
Actor. By JEROME K. JEROME. LONDON: Field & Tuer, The
Leadenhall Press, E.C. [One Shilling.]

"A capital description of the career of a would-be actor,
whose ups and downs—some amusing, others dismal—are
brightly and freshly written."—*The Paper & Printing Trades
Journal*.

HOUSEKEEPING MADE EASY. By a Lady. A simplified
method of keeping accounts, arranged to commence from any date.
LONDON: Field & Tuer, The Leadenhall Press, E.C. [One Shilling.]

Miss E. M. MARSH.

MARAH: A PROSE IDYLL. By E. M. MARSH. LONDON: Field &
Tuer, The Leadenhall Press, E.C. [One Shilling.]

"A story told with skill and power."—*Spectator*.

Mr. A. R. COLQUHOUN.

AMONGST THE SHANS: By A. R. COLQUHOUN, F.R.G.S., &c.,
Author of "Across Chrysé," "The Truth about Tonquin," "The Opening
of China," "Burma and the Burmans," &c. With upwards of Fifty illus-
trations, and an Historical Sketch of the Shans by HOLT S. HALLETT,
preceded by an Introduction on the "Cradle of the Shan Race," by
TERRIEN DE LACOUPERIE. LONDON: Field & Tuer, The Leadenhall
Press, E.C. [Twenty-one Shillings.]

"Should be read by every English merchant on the look-out
for new markets."—*Globe*.

Mr. JOSEPH CRAWHALL.

IZAACK WALTON: HIS WALLET BOOK, Being the Songs in "THE COMPLEAT ANGLER" newly set forth and Illustrated by JOSEPH CRAWHALL. Hand-made paper; vellum bound, with inside humorously lettered silk-sewn pockets. *Edition-de-luxe*, limited and numbered. The numerous illustrations all separately hand-coloured. LONDON: Field & Tuer, The Leadenhall Press, E.C.
[One Guinea (500 Copies only); Large Paper, Two Guineas (100 copies only).]

One of Mr. Crawhall's engraved blocks—that is, the boxwood block itself—is attached as a pendant to a silk book marker to each copy of the large paper edition only.

"LOCHNELL."

SAXON LYRICS AND LEGENDS. After ALDHelm, by LOCHNELL. LONDON: Field & Tuer, The Leadenhall Press, E.C.
[One Shilling.]

"The author has been successful in giving us some taking verses, and the collection is valuable for the impressions it will convey of a branch of literature known only to the student."
—*Scottish News*.

Mr. W. ELDRED WARDE.

LINES, GRAVE AND GAY. By W. ELDRED WARDE. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Three-and-Sixpence.]

"The rhythm is musical and full of movement, and lovers of verse will find much to admire."—*Morning Post*.

Miss M. A. WALLACE-DUNLOP.

GLASS IN THE OLD WORLD. By M. A. WALLACE-DUNLOP. With Illustrations. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Twelve-and-Sixpence.]

"By far the most complete, and at the same time entertaining book on old glass yet published."—*Saturday Review*.

Mr. LEWIS LORRAINE.

THE CORPSE IN THE COPSE. A Sensational Story. By LEWIS LORRAINE. LONDON: Field & Tuer, The Leadenhall Press, E.C. [One Shilling.]

"A study of character worked up with some startling incidents and sensational enough to warrant the title."—*Literary World*.

Mrs. ALFRED W. HUNT.

OUR GRANDMOTHERS' GOWNS. By Mrs. ALFRED W. HUNT. With Twenty-Four Hand-coloured Illustrations, drawn by G. R. HALKETT. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Seven-and-Sixpence.]

Mrs. Hunt gives a short history of the dress of the period, in which she carefully preserves the original descriptions of the plates as given in contemporary fashion-books.

Messrs.

EMILE de LAVELEYE & GODDARD H. ORPEN.

SOCIALISM OF TO-DAY. By EMILE DE LAVELEYE. Translated from the French by GODDARD H. ORPEN. Including "Socialism in England," by the Translator. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Six Shillings.

Mr. Orpen has largely added to the importance of this work by giving the first comprehensive account ever published of socialism in England.

Mr. W. M. FLINDERS PETRIE.

THE PYRAMIDS AND TEMPLES OF GIZEH. By W. M. FLINDERS PETRIE. Containing an account of excavations and surveys carried on at Gizeh during 1880-1-2; with the application of the results to various modern theories of the pyramids. (Illustrated.) LONDON: Field & Tuer. Cheap and revised edition. [Six Shillings.

"No one can fail to profit by a study of Mr. Flinders Petrie's exact and luminous account of the Pyramids and Temples of Gizeh."—*Spectator*.

Messrs. J. REDDING WARE and R. K. MANN.

**THE LIFE AND TIMES OF COLONEL FRED. BUR-
NABY:** By J. REDDING WARE and R. K. MANN. From MSS. left by the Colonel just before he started for Egypt. Embellished with a Portrait in Monochrome from the only Photograph taken of Colonel Burnaby in recent years. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Seven-and-Sixpence

"Of the life of the brave and adventurous Colonel the joint authors have made a thoroughly interesting and readable work."—*The Paper & Printing Trades Journal*.

"JOHN OLDCASTLE."

**JOHN OLDCASTLE'S GUIDE FOR LITERARY
BEGINNERS.** LONDON: Field & Tuer, The Leadenhall Press, E.C. [One Shilling.

"Is the only practical and common sense book on the subject we know of."—*The (American) Book Buyer*.

**The Rev. HENRY WILLIAM GRESSWELL
and Mr. GEORGE GRESSWELL.**

HOW TO PLAY THE FIDDLE: or Hints to Beginners on the Violin. By The Rev. HENRY WILLIAM GRESSWELL, M.A., & GEORGE GRESSWELL, B.A. LONDON: Field & Tuer, The Leadenhall Press, E.C. [One Shilling.

"The best book on the subject we have seen."—*The Enquirer*.

Mr. MAURICE NOEL.

"EVIDENCE." A Mystery which baffled all but Love. By MAURICE NOEL, Author of "Buz." LONDON: Field & Tuer, The Leadenhall Press, E.C. [One Shilling.

"A capital story well worked out, the interest being cleverly sustained throughout."—*Liverpool Daily Post*.

"With Bad Paper, one's Best is impossible."

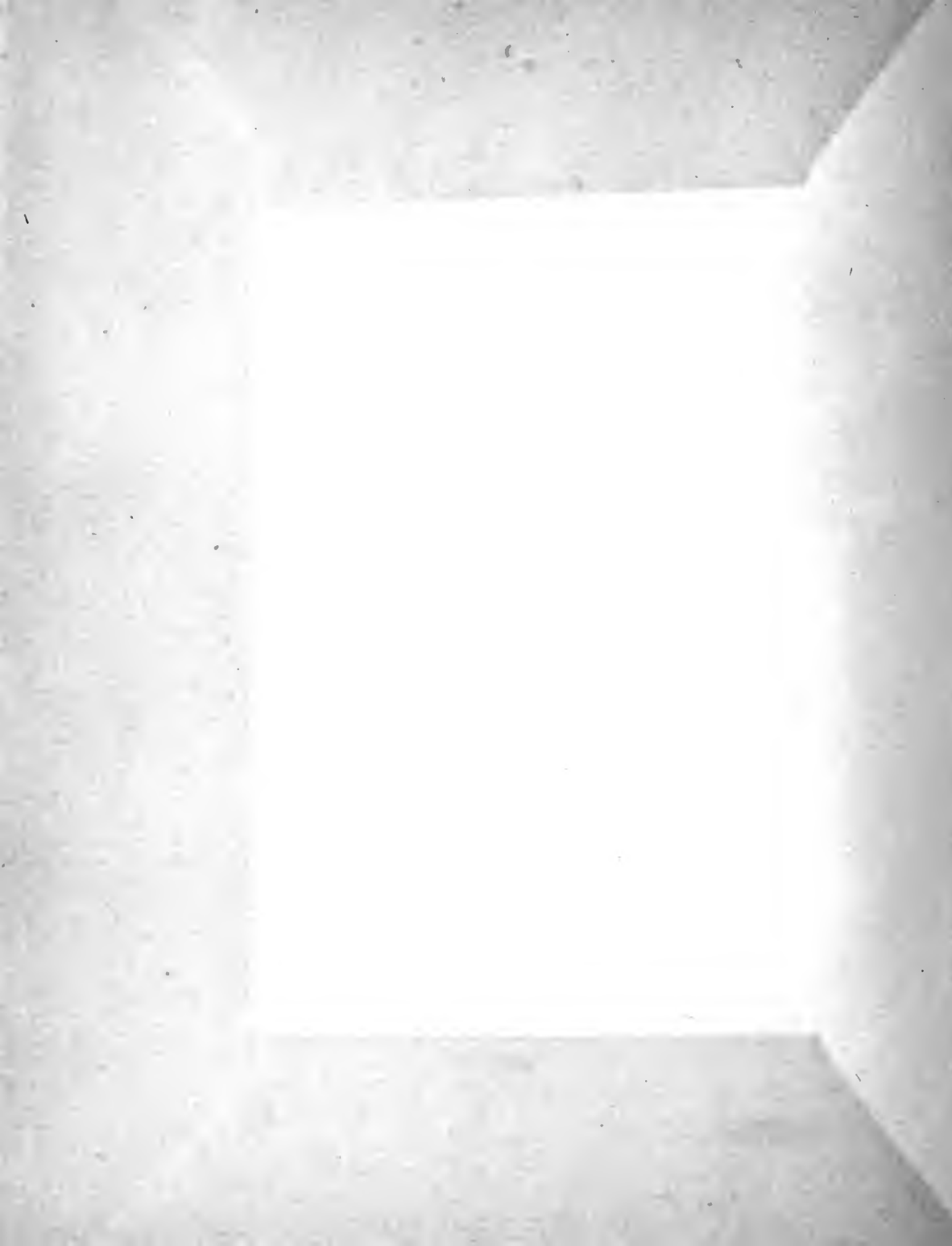
The Author's Paper Pad (Issued by the Proprietors of The Leadenhall Press.)

Contains, in block form, fifty sheets of paper, fibrous and difficult to tear as a piece of linen, over which—being of unusual but not painful smoothness—the pen slips with perfect freedom. Easily detachable, the size of the sheets is about $7\frac{1}{2} \times 8\frac{3}{4}$ in., and the price is only that usually charged for common scribbling paper. THE AUTHOR'S PAPER PAD may be comfortably used, whether at the desk, held in the hand, or resting on the knee. As being most convenient for both author and compositor, the paper is ruled the narrow way, and of course on one side only.—*Sixpence each, 5/- per dozen, ruled or plain.*



FIELD & TUER

THE LEADENHALL PRESS, 50, LEADENHALL STREET, E.C.



PLEASE DO NOT REMOVE
SLIPS FROM THIS POCKET

CITY OF TORONTO LIBRARY

H&SS

A

6797

UTL AT DOWNSVIEW



D RANGE BAY SHLF POS ITEM C
39 14 04 19 06 001 6